

Lonorne, and of Catherine de Medici and Andrea Donà, Doge of Venice, in the cabinet of Ralph Bernal, Esq., M.P. His drawing shows a deep study of the works of Raffaello, and his colouring is generally of a greyish white upon a black or dark blue field. In this respect he was followed by enamel-painters for more than a century. Five specimens of his skill grace the Warwick collection; a large circular dish, displaying on one side the Feast of the Gods, and at the back an ornamental border, having in the centre a head with "L. L." in gold, and a border of very unusual occurrence. In it are four medallions, with subjects painted in cameo vert and united by foliage; the remaining specimens of this artist are from pictures representing mythological subjects, with Italian verses beneath them, and round the blue enamelled frames, decorated with moresque patterns in gold.

Mr. George Isaacs followed on the same subject, and we may perhaps give some of his remarks on another occasion. Under this same head we must refer to the collection made by Mr. Redfern, of Warwick, a dealer in works of art. It contains some very fine things and great curiosities, not the least amongst which latter is the intelligent collector himself, who runs half over the world to pick up rare bits.

We now step to

ST. MARY'S CHURCH AND THE BEAUCHAMP CHAPEL.

A structure visited, as a matter of course, by all who go to Warwick, and which afforded a subject for several papers on the occasion of which we are speaking. The body of St. Mary's church was rebuilt by Sir W. Beauchamp in 1395, on a much older foundation, portions of which remain in the shape of a crypt, but being hurst down as far as the choir in 1694, was reconstructed in a barbarous manner. The design of the tower was, until lately, attributed to Sir Christopher Wren, but this has been disproved.* Sir W. Wilson is now said to be the author of it. It is called 130 feet high to the battlements; 17½ feet to the top of the pinnacles; 33 feet 4 inches square at the foot; 27 feet at summit; and cost 1,600*l*.†

The groined ceiling of the choir, where the pendentive ribs are perforated, is very curious. In the chapter-house, north of the choir, (omitting to mention many others,) is a seventeenth century monument to the well-known "Fulke Grevill, servant to Queene Elizabeth, concellor to King James, and friend to Sir Philip Sidney."

The Beauchamp Chapel, on the south side of the choir, is an excellent specimen of the last period of pointed architecture, the perpendicular, and has many points of rare interest, as well in the adjoining apartments as in the monuments it contains. It is further of great value because, fortunately, the agreement between the executors of Richard Beauchamp, Earl of Warwick, and the various artists who were employed in the finest part of the fabric, is preserved: it is dated 1453. We give some extracts from it, as set forth by Dugdale.‡

"John Prudde of Westminster glazier, 23 Junii 25 H. 6, covenanteth, &c. to glaze all the windows in the new chappell in Warwick, with glasse beyond the seas, and with no glasse of England; and that in the finest wise, with the best, clearest, and strongest glasse of beyond the sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sangleoe and violet, and of

all other colours that shall be most necessary, and best to make rich and embellish the matters, images and stories that shall be delivered and appointed by the said executors by patterns in paper, afterwards to be newly traced and pictured by another painter to rich colour at the charges of the said glazier. All which proportions the said John Prudde must make perfectly to fine, glasse, coveylin it, and finely and strongly set it in the lead and solder, as well as any glasse is in England. Of white glasse, green glasse, black glasse, he shall put in as little as shall be needfull for the shewing and setting forth of the matters, images and storyes. And the said glazier shall take charge of the same glasse, wrought and to be brought, to Warwick, and set up there, in the windows of the said chappell; the executors paying to the said glazier for every foot of glasse six s. and so for the whole xlii*l*. i*s*. x*d*."

"Richard Bird and John Haynes, citizens and carpenters of London, xii Feb. 28 H. 6, do covenant to make and set up in the chappell where the earl is buried, or where the tombe standeth, a pair of desks of timber, poppies, seats, sills, planks, reredoses of timber, with patanas of timber, and a crest of fine entail, with a bowtel roving on the crest. And also the carpenters do covenant to make and set up, finely, and workmanly, a parclose of timber about an organloft ordained to stand over the west dore of the said chappell, according to patterns: all these things to be made, set up, fastned, joyned, and ordered in as good sort as those in the quire of S. Maries Church in Warwick: the executors finding all manner of timber, and carriages; and giving and paying to the said carpenters, for the workmanship xlii*l*.

John Brentwood, citizen and steyner of London, 12 Feb. 28 H. 6, doth covenant to paint fine and curiously to make at Warwick, on the west wall of the new chappell there, the dome of our Lord God Jesus and all manner of devices and imagery thereto belonging, of fair and sightly proportion, as the place shall serve for, with the finest colours, and fine gold: and the said Brentwood shall find all manner of stuffe thereto at his charge; the said executors paying therefore xlii*l*. i*s*. vii*d*."

"By the accomplis of the before specified Will. Berkswell, one of the executors to the said earl, (and then dean of this Coll. Church) I find that the structure of this chappell and monument was begun in 21 H. 6, but not totally finished till 3 E. 4, (which was full 21 years); and that the total cost thereof, in the work of masons, quarriers, smythes, plumbers, carpenters, and other inferior labourers, added to what those principall artists had, with whom the said executors so covenanted, as I have before exprest, amounted to no less than MMCCCLxxxi*l*. i*s*. vii*d*. ob. At which time were also the deanery and college (both standing at the east end of the churchyard) reedified by those executors, the charge wherof came to DCCCCLxxviii*l*. six s. ix d.

The internal dimensions of the chapel, as given in Britton's "Architectural Antiquities of Great Britain," which contains, a plan, section, and views of the building, are, length 58 feet, breadth 25 feet; and height, from the paving to the ridge of the groined vaulting, 32 feet.

Relative to this chapel, we must not omit to mention what occurred at a meeting of the association on Friday morning. After various papers had been read, some of which we shall give hereafter, Mr. G. Godwin, being requested by the chairman, Mr. Pettigrew, to make some observations on the Beauchamp Chapel, drew attention to the restorations then proceeding there, which, he said, were apparently carried on without professional assistance, and if pursued to the end, would entirely destroy the character of the building. Anxious as he was that such a building should be maintained, he would sooner see it a ruin than that the original work should be thus disguised. It seemed easy for a working mason to take the remains of a pinnacle, or a canopy, and copy it, but unless aided by the eye of an artist, the result, while it appeared like, would be a mere caricature. He was most anxious not to give offence: all he wished to suggest was, that the legal custodians of the building should place the masons under the direction of their architect. While speaking, he would further suggest, that the crypt of St. Mary's should be freed from some of the earth which now hides

the bases of the Norman columns. A trifling outlay would render this a very interesting part of the church.

Mr. C. H. Bracebridge, of Atherstone Hall, said that instead of being offended, the county would feel greatly obliged to Mr. Godwin, who had only spoken too mildly as to the course pursued in the restoration. The sum of 50*l*. per annum had been granted under the trusteeship of Sir William Dugdale's heirs and the mayor of Warwick, for the support of the chapel, and he (Mr. Bracebridge), pledged himself to bring the remarks which had been made before these parties, and to obtain what was desired. The crypt was in different hands.*

In connection with the building, we now give a paper by Sir Samuel R. Meyrick

ON THE ARMOUR OF ONE OF THE EARLS OF WARWICK, IN THE BEAUCHAMP CHAPEL.

It commenced by stating that this chivalrous nobleman died in France, on the 4th April, 1439, a little while after the marriage of his eldest daughter, Margaret, by his first wife, to Sir John Talbot, Lord Talbot, the celebrated hero of his day. He had made his will three years previously, while he was at Caversham, in Oxfordshire, and as that document states, in the fifty-fifth year of his age. His executors were Lord Cromwell, Lord Tiptoft, John Throckmorton, Richard Cusor, Thomas Hungerford, Nicholas Roehy, his steward, and William Berkswell, priest, and dean of the Collegiate Church at Warwick. These, soon after his decease, in compliance with the injunction in his will, sent for his body to be interred in the town so named. "The whuch body," according to the inscription on the tomb, "with grete deliberacion and ful worshipful conduyt bi see and by lond, was brought in Warrewik, the 4th day of October, the yer annoeiseide (1439), and was leide with ful anlenne exequies in a feir chest made of stone in this Chirche, afore the west dore of this Chapel, according to his last wille and testament, therein to rest till this Chapel by him devised in his lief were made." It was, therefore, placed in the Collegiate Church until the Beauchamp Chapel was ready; "the whuch Chapel, founded on the roche and all the members thereof, his executors dede fully make and appairaille by the auctorite of his aide last wille and testament, and thereafter by the same auctorite they dide translate ful worshipfully the seide body into the vout above aide." It is not known who gave the design for the chapel and monument, but there is good reason for concluding that William Berkswell, above mentioned, was the architect, as he kept the accounts of the buildings, which are now in the possession of the bailiff and burgesses. For this purpose various agreements were entered into with different citizens, in order that the whole might be executed in the most tasteful and appropriate style; and before this chantry chapel was incommenced by any other monument than that of the founder, it must have been beautiful in the extreme. The earliest of them bears date 1443, and that for the effigy, 1450. The late clever draftsman, Charles Stothard, had informed Sir Samuel Meyrick that he had looked himself in while employed in making drawing of this effigy, that he turned it completely over, and found that it was made to divide in the middle. Three of his exquisite drawings were beautifully etched by himself for his work on "Monumental Effigies," and the fourth by Mr. Smith; so that the front, the back, and each of the sides are most satisfactorily represented. The whole of the armour is perfect except the lance-rest, the paillette for rondelle to guard the right arm pit, the pauldron being hollowed out to admit the free use of the sword arm, the sword belt, the dagger, and the spurs. At this period the basinet had been laid aside, so that there was no other protection for the head than simply the helmet, no longer put over the former, but which was occasionally laid aside for an open head-piece, called a salade, worn over a *menoniere*, or covering for the throat and chin. The helmet is of the very rare kind

* After the meeting we understood that an individual offered at his own expense to clear out the crypt if permitted.

*—portion of Warwickshire.

† The dimensions given by Dugdale are less.

‡ "Antiquities of Warwickshire Illustrated." By Sir W. Dugdale. Second edition. 1780.